



Local music collecting and collections in Canadian libraries

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Outline

1. Background
2. Methods: survey research
3. Results
4. Discussion
5. Next steps

Sounds of Home: Local Music Collecting and Collections in Canada

Explores the connection between **music** and **place** through experiences of local music collection managers in Canadian heritage institutions



National Music Centre Credit: Neil Zeller



Research Objectives

1. Identify locations of local music collections and their characteristics
2. Understand how collectors perceive the value of collecting local music
3. Document local music collection management practices and identify areas where practices may be improved



Areas of research

Music Scenes

- Popular music studies approach
- considers local music as documentary evidence of broader cultural formations

Special Collections

- library and information/archival sciences
- speaks to the value of collecting and documenting rare or unique artifacts

“Local scene is focused in social activity that takes place in a delimited space and over a specific span of time in which clusters of producers, musicians, and fans realize their common musical taste, collectively distinguishing themselves from others by using music and cultural signs ...”

<http://subcultureslist.com/scene/>



Why Study Local Music Collections?

- Indicates broader artistic and social developments
- Connected to local histories
- Representative of community diversity
- Growing professional interest



Research questions

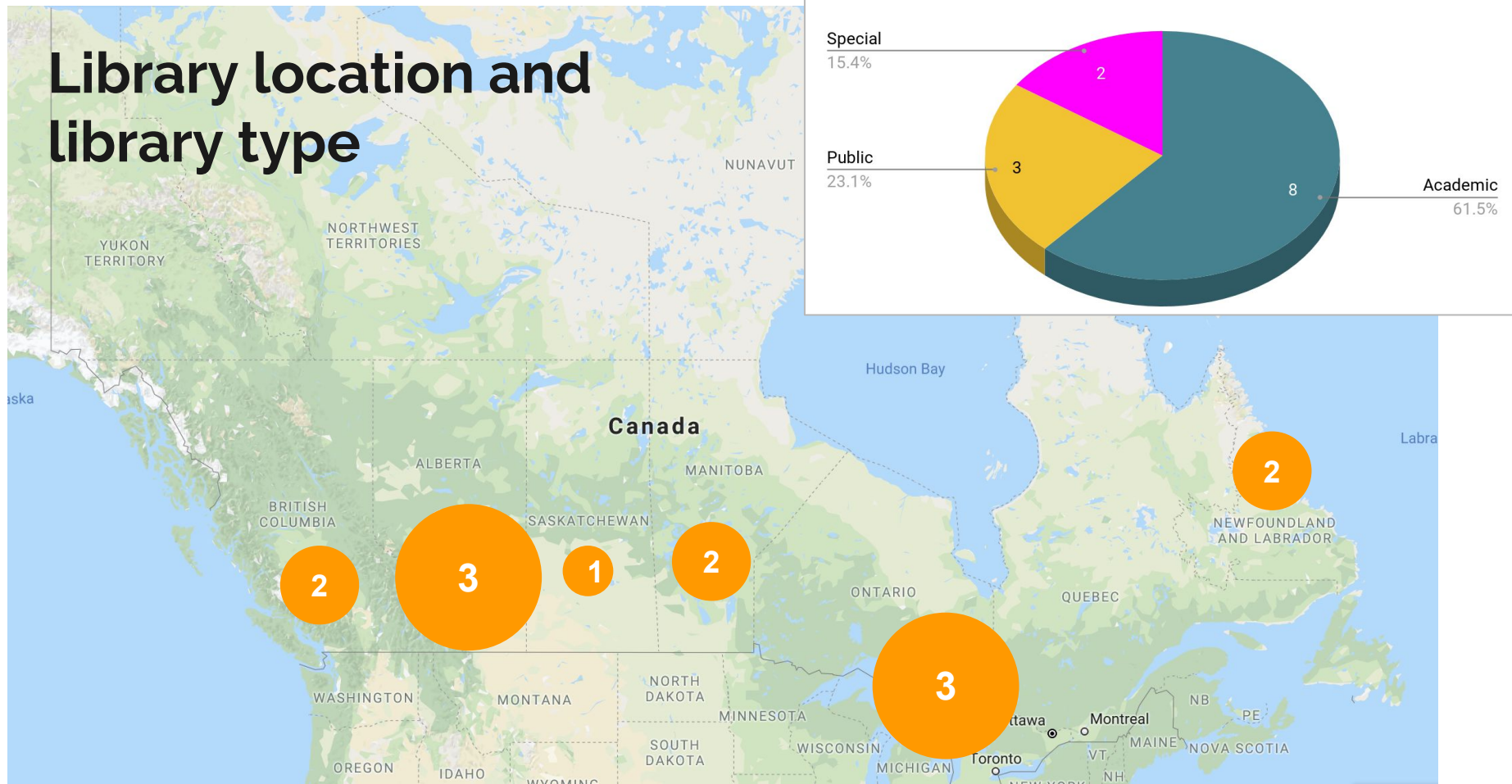
1. What are the local music collection management practices in Canadian libraries?
2. Where may practices for collecting local music be improved?



Method: exploratory survey research

- Electronic questionnaire in English or French
- 20 questions (18 closed/4 open ended)
- Participants from Canadian libraries (105 distributed)
- Distributed via email for a 3 week period

Library location and library type

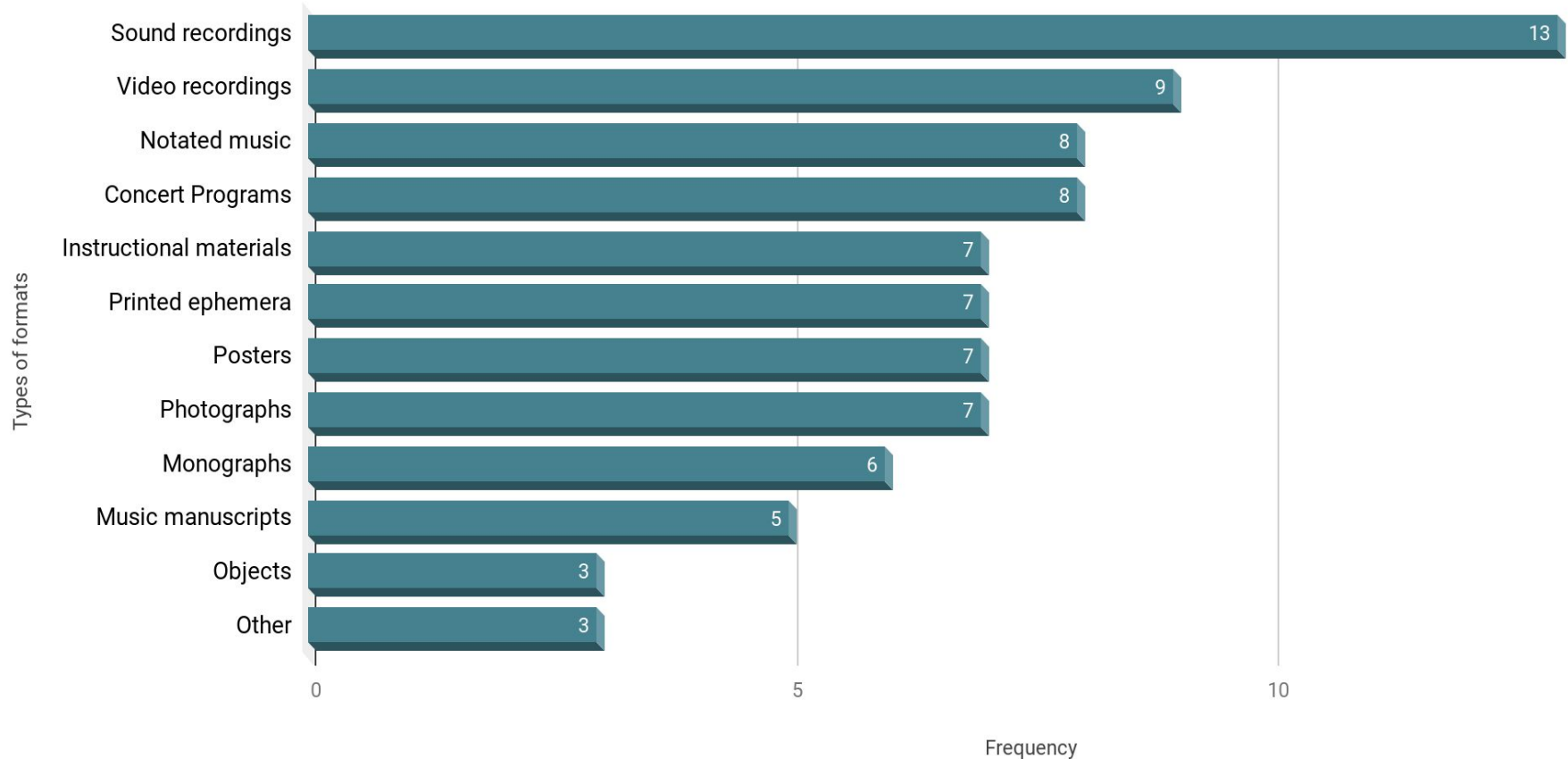




Local music collections descriptions

- Definition of local is varied (provincial, institutional, city, etc.)
- Collections contain many formats, including archival materials
- A/V materials (particularly sound recordings) are most often included
- Majority (12/13) of collections are growing

What formats are included in your local music collection(s)?

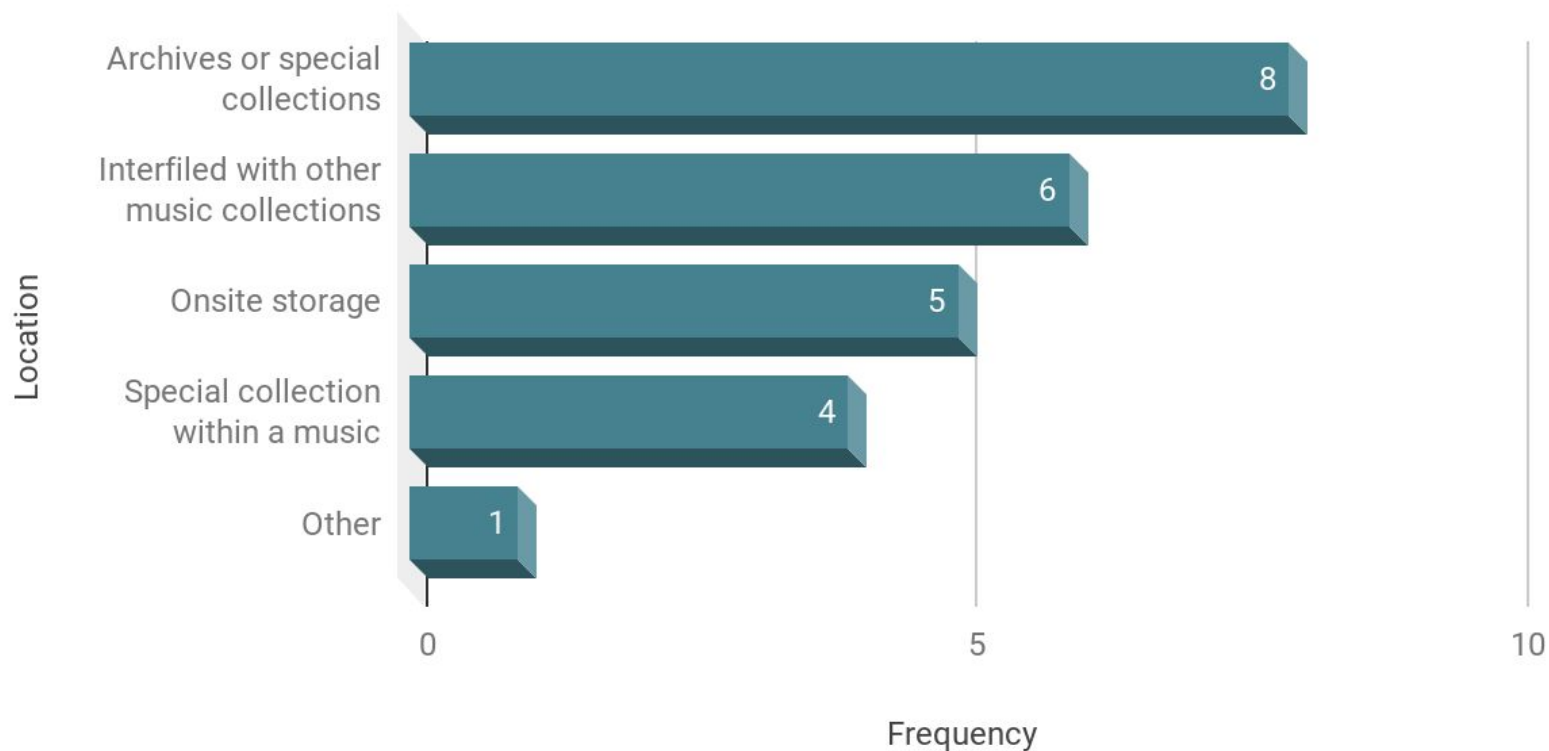




Access and preservation

- All collections have some kind of cataloguing.
- 76.9% of collections use metadata to distinguish the local music materials
- Collections are primarily located in an archive or special collections area
- All collections are accessible in person and more than half (61.53%) are also available online.
- 61.5% of respondents are employing some kind of preservation method (physical, digital or both)

Where is the physical location of the local music collection within your institution?



“Working with the musical community is key to the development of a robust collection. That can be a challenge when the region is so vast, geographically. Hence, digital access is an important aspect of fostering relationships with individuals and communities that are situated great distances from the institution.”

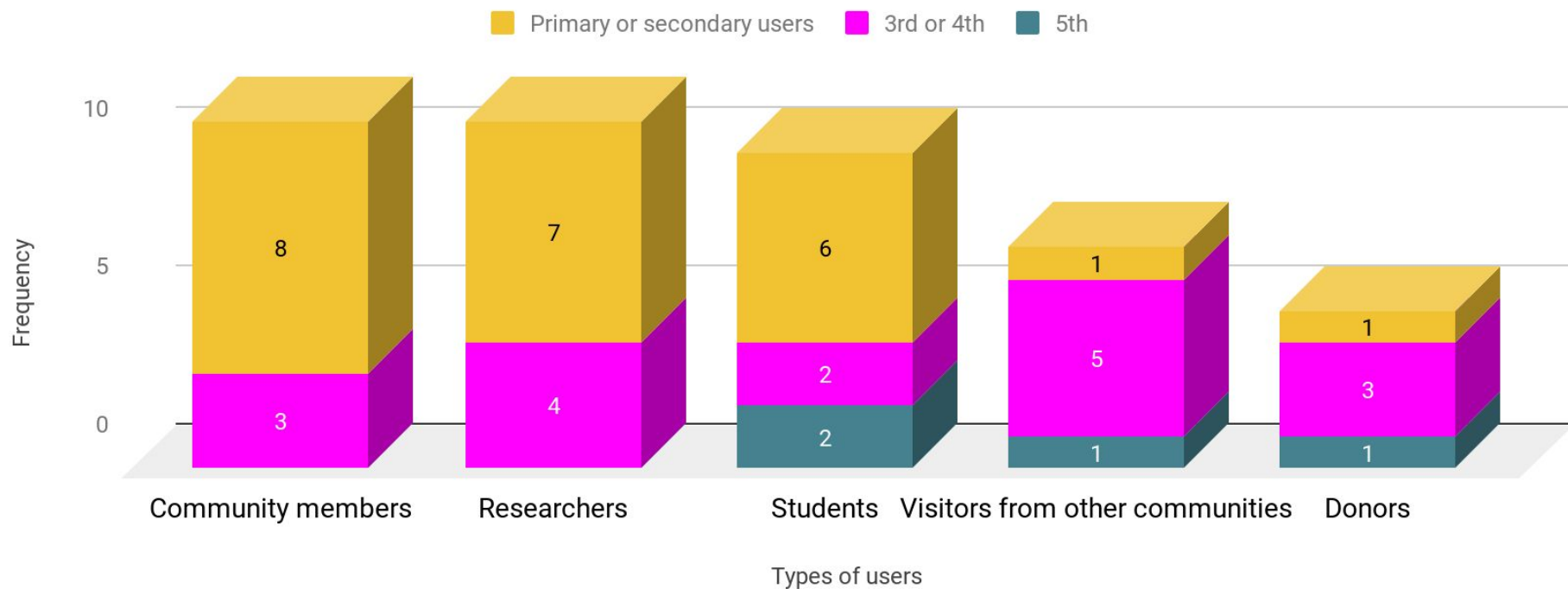
Survey participant



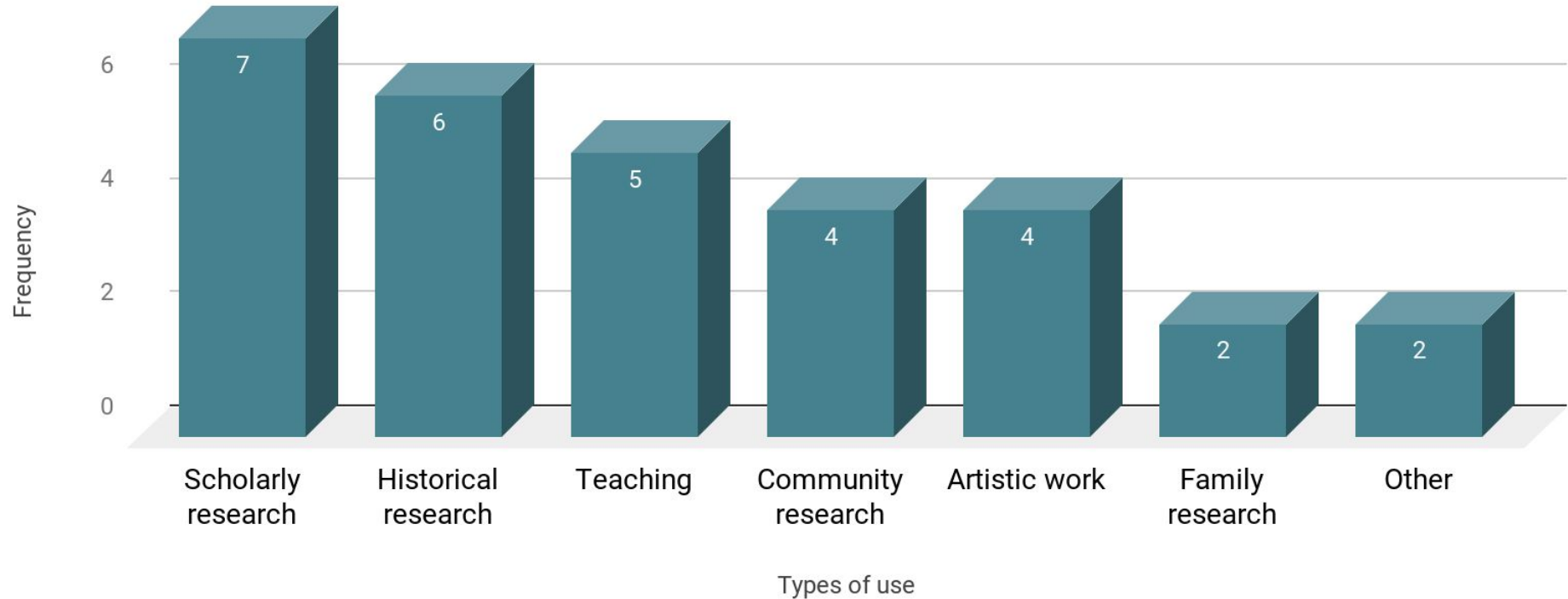
Local music collection users

- Community members are the primary users of local music collections, followed by researchers as secondary users
- Primary collection use is research based (scholarly, historical, community, family)

Who are the users of your local music collection(s)?



How do your users make use of your local music collection(s)?

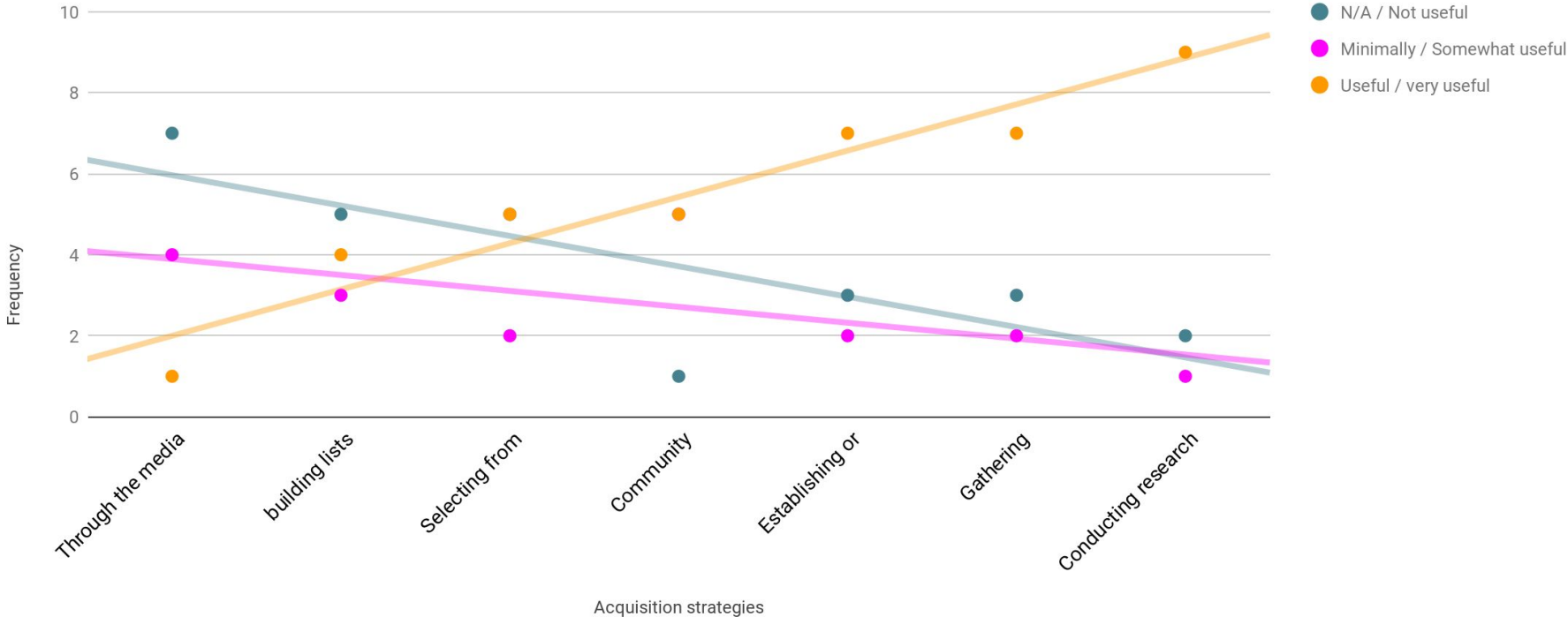




Acquisitions

- Collection managers use a wide range of strategies to identify and acquire local music materials
- Popular strategies for identifying and selecting local music include: conducting research, community engagement, collection development policies, and building community partnerships
- Popular acquisition methods include: working with music stores/vendors, through donations, or working with individual artists

Q13 How useful are these tools or strategies when identifying and selecting local music for acquisition?

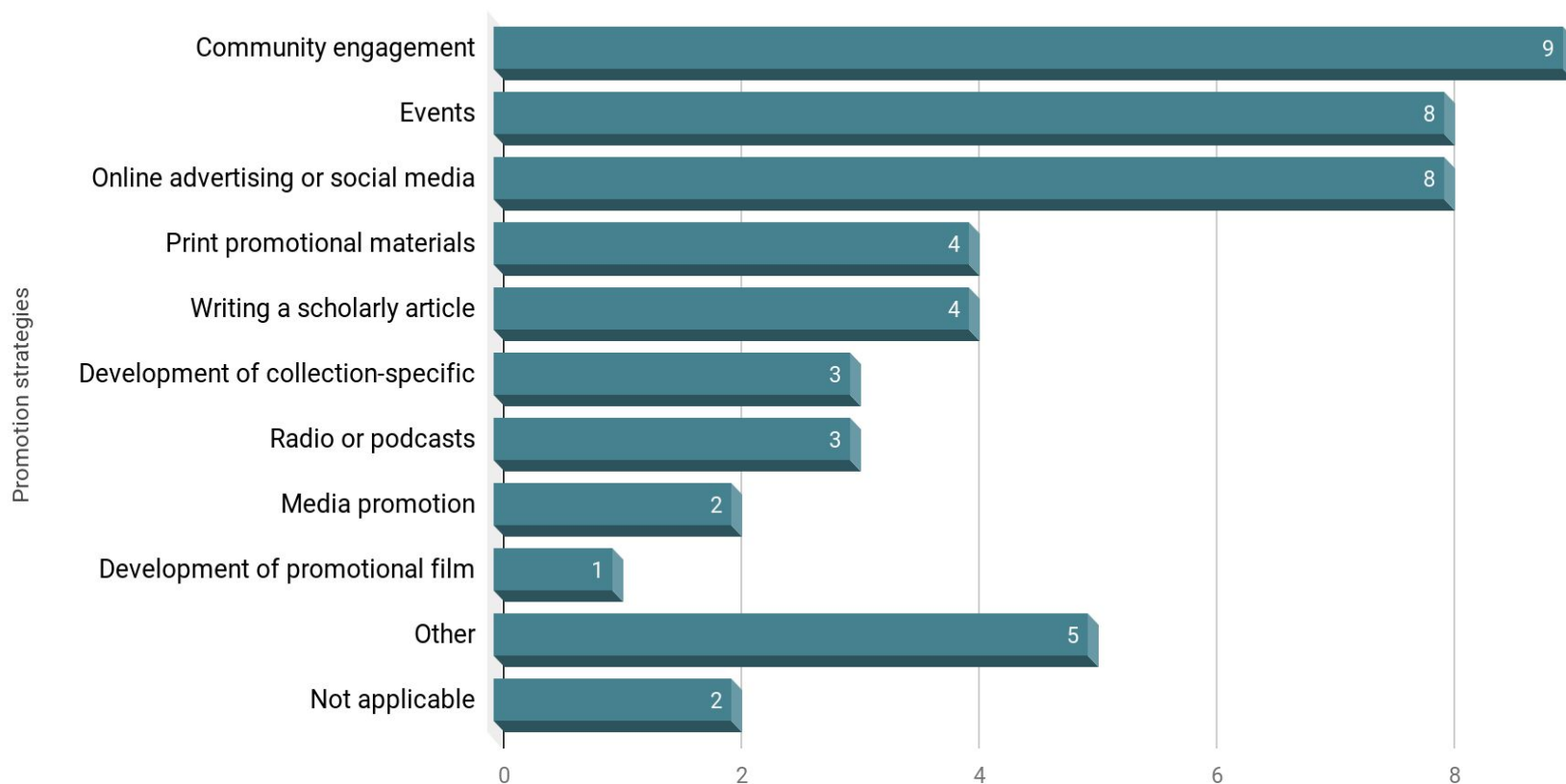




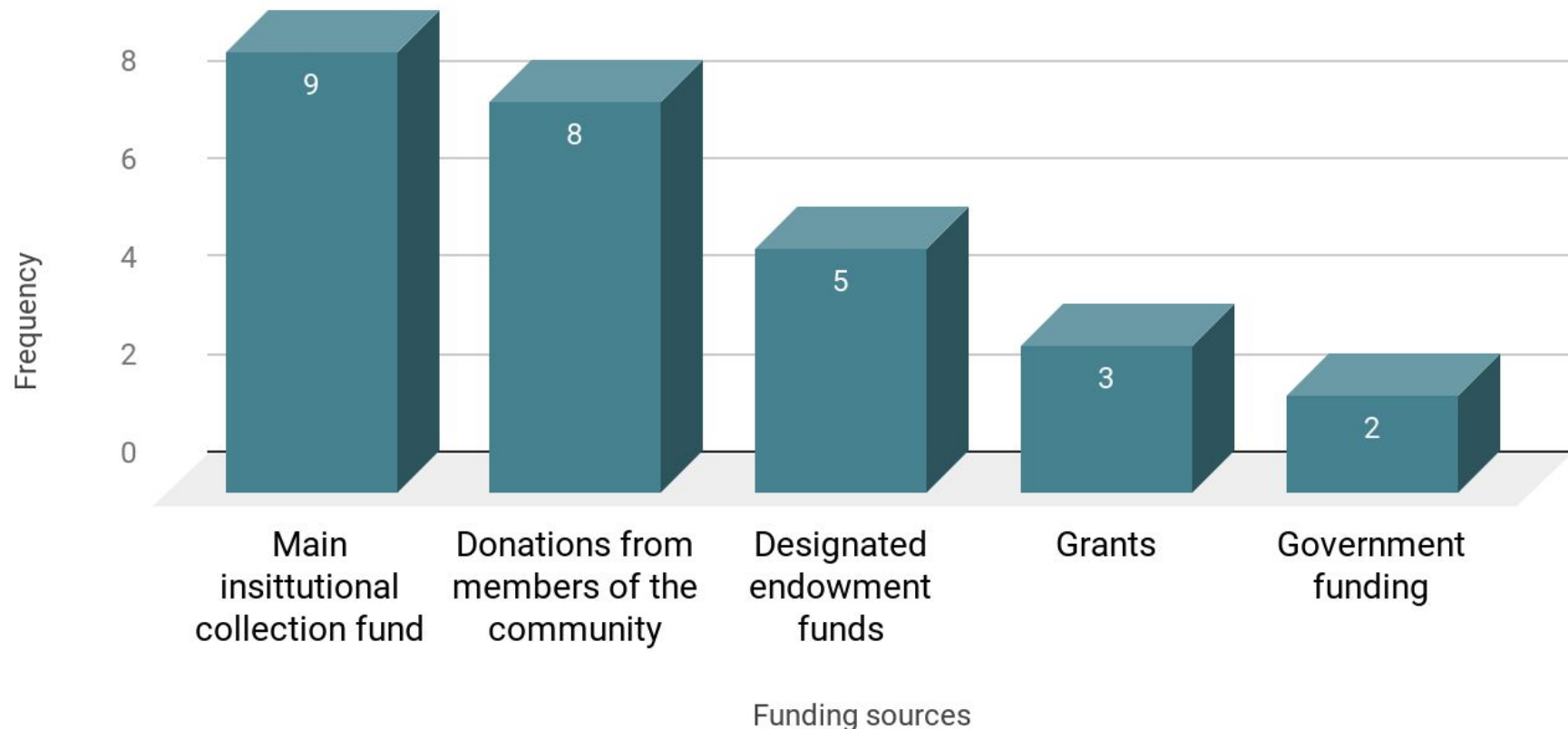
Promotion, outreach, and fund acquisition

- Collection managers use a wide range of strategies to promote local music collections
- Most popular promotion activities are: community engagement activities, hosting events, and using online advertising or social media
- Funding is secured from a variety of sources within and beyond the institution

How are the local music collection(s) promoted?



How are funds to purchase new local music materials secured?





Discussion

- Local music collections are complex due to the unique contents, unique user groups, and unique subject matter
- Community impacts all aspects of local music collecting and collections
 - what are respectful ways to engage with community?



Conclusions

- 1) What are the local music collection management practices in Canadian libraries?
 - Work may fall outside traditional professional competencies
 - May intersect with archival practices
 - Preservation and online access facilitated primarily through digitization and online hosting
- 2) Where may practices for collecting local music be improved?
 - Potential challenges: donor relations, community outreach, working outside skillset



Next steps

- Publish data and survey results
- Article about local music collecting in upcoming issue of *Fontes*
- Expanded data collection through interviews and site visits with collection managers in cultural heritage institutions in Canada
- Exploring the value, community impact, and limitations of collecting local music

Questions?

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